Stolen Art Alert

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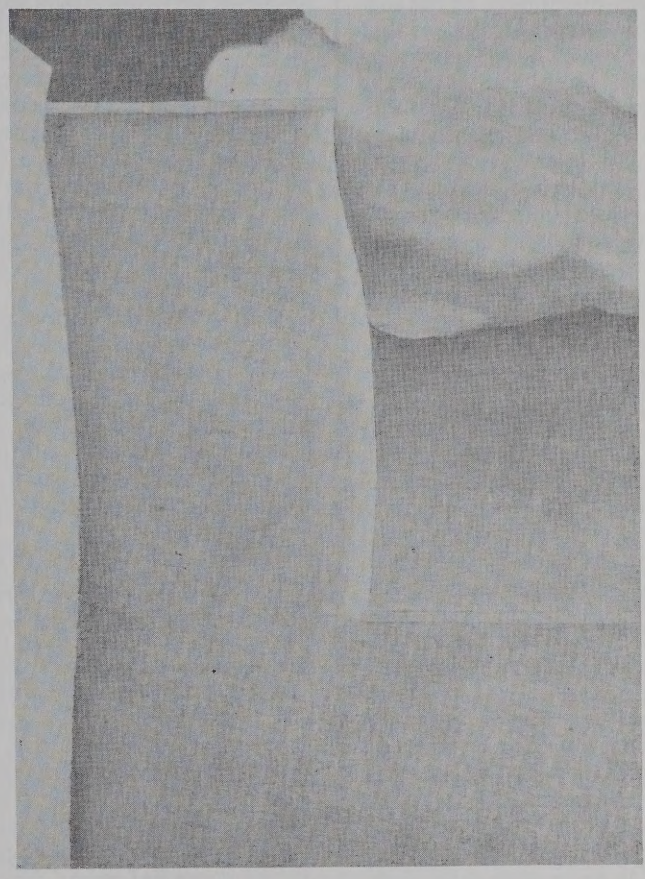
O'KEEFFE RULING REVERSED AGAIN

by Linda Walder

On July 17, 1980, the New Jersey Supreme Court reversed a lower court's ruling granting the artist Georgia O'Keeffe possession of three of her paintings that she said had been stolen in 1946 from the American Place Gallery, a defunct New York art gallery formerly run by O'Keeffe's husband Alfred Stieglitz. The three paintings, entitled *Cliffs, Fragments,* and *Seaweed,* were purchased by Barry Snyder, owner of the Princeton Gallery of Fine Art, on March 3, 1975, from Ulrich A. Frank for $35,000. In a divided decision, the Supreme Court remanded the case for retrial, in the hope of clarifying conflicting stories pertaining to the alleged disappearance of the paintings in 1946.

In July 1978, the Mercer County Court ruled against O'Keeffe, based on the statute of limitations which in New Jersey bars the plaintiff's recovery six years after an alleged theft. At the time, the court questioned O'Keeffe's "due diligence" in attempting to recover the paintings when the theft occurred. Furthermore, the court had no proof that Barry Snyder, or the private party from whom he acquired the paintings, had anything to do with the initial disappearance of the works, or that they had acquired them other than in good faith.

Miss O'Keeffe appealed the decision, and the case was heard by the Appellate Division of the Superior Court of New Jersey in May-July 1979. There a three-judge panel unanimously reversed the decision against O'Keeffe, granting her the immediate return of the paintings (see *Art Theft Archive Newsletter,* v 1, no 7, Sep 79). In reversing, the appeals court focused upon the conduct of the paintings' possessors. The court said that in accordance with the common law doctrine of "adverse possession," to benefit from the statute of limitations, the possessors had to prove that the paintings were held in an "open and notorious" manner so as to make their whereabouts publicly known. One judge dissented from the O'Keeffe majority, contending that O'Keeffe may be entitled to the "discovery rule" pertaining to some statutes of limitations. He raised several points that were taken up by the New Jersey Supreme Court this year. The unanswered question in the case is what would constitute six years' "open and notorious possession" so as to cut off the true owner's rights? Further, did O'Keeffe in fact exercise "due diligence" to find her property, and to show she had not allowed a six-year statute of limitations to run out without taking some action?



Georgia O'Keeffe, *A Fragment of the Ranchos de Taos Church, 1929.*

The majority opinion written by Justice Stewart G. Pollock noted the conflicting testimony regarding the history of the paintings. Mr. Frank, the previous owner, stated at the trial that he had seen the paintings in his parents' home in New Hampshire in the early 1940s, while O'Keeffe contends they were stolen in 1946. A trial court will determine whether and when they were stolen.

Additionally, O'Keeffe, now 92, will have to prove to the lower court that she is entitled to the "discovery rule" which provides that the statute of limitations commence with the discovery of the property in question.

As to which "innocent party" will suffer the loss of the paintings, this will be determined in a retrial sometime this fall.

Linda Walder, a senior at Vassar College in Poughkeepsie, New York, is working as an intern at the International Foundation for Art Research.

Italian Culture and the International Community

The occasion of the recent San Marco Horses exhibition at The Metropolitan Museum of Art has generated one of the most interesting encounters on the subject of antiquities control that has taken place in several years. A three-day symposium entitled "The Preservation and Use of Artistic Cultural Heritage: Perspectives and Solutions" was held on May 27-29, co-sponsored by the Museum and the Italian Ministry of Foreign Affairs, with support from the Olivetti Corporation. The meeting brought together leading authorities and officials from New York and Italy concerned with antiquities preservation. The resulting event was a celebration of the internationalism and diversity of Italian culture.

The papers delivered dealt with new developments in conservation, restoration, archaeology, and art historical research, *in situ* and abroad, but into this framework was interwoven a by-play of ideas on the more controversial subjects of antiquities law and export, museum theory, and the changing use of monuments. Through the diverse addresses, which were often charged with irony, innuendo, and unexpected revelations, there developed an extended sense of the archaeological and museum professions' goals in Italy. The speakers revealed a deep consciousness of Western society's need to regenerate itself through a past that lies in large quantity on Italian soil. In more cases than might have been expected, this consciousness provided insights and solutions relevant to problems facing the American profession.

The symposium shed interesting light on the history of foreign intervention in Italian culture and law. At the same time, it showed how thoroughly Italy has benefitted from the presence of imported material and talent to keep its culture alive. One irony worthy of remark is the fact that two papers addressed Italian monuments which were, in fact, created elsewhere: the Horses of San Marco, and Greek vases. It is a puzzling fact that many of the important ceramics created at the height of Greek civilization were exported to Etruria, where they nurtured the developing culture. This was commented on at length in a perceptive paper entitled "The Style of the Vase Painter Euphronios" by Professor Enrico Arias of the University of Pisa. If Professor Arias' underlying motive was to associate the Metropolitan's recently-acquired Euphronios calyx krater with an Italian site (and he does treat as common knowledge the assertion that this vase was found in an Etruscan necropolis, along with a wine cup also referring to Sarpedon, which has since disappeared from the international market), his veiled references also probe into the social interchange that created this phenomenon.

In a clear-eyed Cartesian summary of the history of foreign academies in Rome, Dr. Georges Vallet, Director of the French School, tells of the progress foreign schools of inquiry have made in relations with local authorities. Surprisingly, the right to excavate in and around Rome was ceded only after World War II. According to Vallet, the Academies grew out of an archival Institute, founded in Paris, which was meant to be a source of documentation of the Classical world for those who were not able to travel there themselves. After the Franco-Prussian War, Germany took over the Institute, leading other European countries to set up their own rival academies of philosophical debate, in the German style. These slowly evolved into institutions sponsoring scientific research. Today, Vallet sees a period in which foreign academies must serve as practical assistants to the Italian research effort, currently oriented towards re-identification of the meaning of the past through cataloguing of monuments, urban ensembles, and other disappearing vestiges of the past.

Vallet documents the notion that cultural treasures must be "saved" from an ignorant and alien environment but treats this idea as a curiosity from the distant past:

> In 1778, Vivant Denon, the future chief director of the museum of France, accompanied, on a long trip through Puglia and Sicily, those architects and artists who were working on the *Voyage Pittoresque* of the Abbot de Saint Non. In his *recit de voyage* (account of his journey), he railed against the 'travelling antiquarians' who 'were obsessed with purchasing objects and carrying them away.' At the same time, however, he did the same thing, his alibi being that by acting thus he protected these precious relics from 'inclement weather and human ignorance.' This remained the attitude of art collectors through the entire 19th century; it was most popular in the years 1830-70. . . .

Professor Giorgio Gullini of the Italian National Research Council believes the corruptive use of the past is far more deeply seated in our culture. Pointing out that the idea of "Classicism" began with the Roman imitation of Greek culture in the 2nd century BC, he states that this servile admiration of the products of the past has tainted our ability to perceive the mean-

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International Foundation for Art Research, Inc.
Edwin L. Weisl Jr.
President
Bonnie Burnham
Executive Director
Mary Ellen Guerra
Research Associate

R.R. Bowker Company, Data Services Division
Andrew H. Uszak
Vice President, Data Services/Systems
Gertrude Jennings
Editor-In-Chief, Department of Bibliography
Peter Simon
Senior Database Production Manager, Department of Bibliography
Ken Goodman
Assistant Editor

ing of antiquity. The Renaissance attitude toward antiquity created "the original sin of archaeology," in which "there was an interest not in the objective reconstruction of ancient culture so much as in the recovery of that which was considered to be the best in it." So monuments became items of esteem, taken out of their cultural context and regarded as objects to be imitated or collected. Their significance was born of being, at the same time, illustrations of literary texts which made more or less direct references to them."

This entire system of values is now under indictment: for its tendency to isolate objects as artistic products, regardless of their cultural meaning and context; for the cult of the object therein created; and for the use of archaeology as the handmaiden of this aesthetic pursuit.

Dr. Carlo Bertelli, Director of the Brera in Milan, extends the scope of this argument, bringing into question the very way in which museums are formed, acquire, and selectively exhibit their collections. Whether the plundered victim is a former colony or a region's own churches and resources, the museum as an institution must be questioned in its motives to preserve culture according to its own scheme, out of the context of original commission, iconographic designation, and use.

Museums are misused, he further charges, and are often complicit in this misuse. "A museum . . . must know how to defend itself, to discourage the hurried, distracted visit, to demand concentration." The museum can produce 'anti-culture,' promote bad taste and propagate a climate "where horrifying reproductions demonstrate precisely how much the public has been able to get out of its encounter with the originals."

No one can doubt that these charges are leveled at the American museum profession in general, and the Metropolitan in particular, for their heavy indulgence in the use of art as part of the "Capitalistic communication system," as Bertelli calls it. If Americans tend to believe that the use of images and objects in new contexts provides new cultural experiences, the Italians, wiser by centuries of experience, are asking that this vision be penetrated and its ultimate and ineluctable by-products taken account of. For example, Dr. Massimo Pallottino's address, which analyzes the current state of the antiquities looting in Italy, also illuminates a discrepancy between the way Americans consume their own cultural past (the European-related American past), and the way they use the products of other cultures. For the antiquities and ethnographic art markets, with their intrigue, misrepresentation, and outright thievery, resemble nothing more than they resemble the transparently shabby machinations of second-rate fine art dealers, who have neither the connections nor the depth of taste to "unearth great works." Such dealers embellish their products with lavish fabrications, and sell them largely to buyers who themselves have little interest in, nor experiential understanding of, the object, but rather value it for an aggrandized notion of its material worth. Pallottino joins Gullini in the suggestion that from today's objective—due to both time and circumstance—our view of antiquity must be clouded and distorted.

How does one propose ending this dim era?

By destroying the rationale of the illicit market, according to Pallottino, through alternative means of obtaining objects, such as official exchanges of objects, presents, loans, deposits, and exhibitions that would break up clandestine traffic and re-establish the "rights of science" to the unexplored earth. Through a redefinition and renewed approach to archaeology, according to Gullini, proceeding from the current Italian method of recording the living culture, in addition to excavating and collecting vestiges of the past. Through a reversal of historical process, according to Dr. Adriano La Regina, who unveiled a dazzling plan to reunite the archaeological center of Rome, and minimize the scars of the modern (Fascist) road-building mania. And through fairness and honesty in acquisition, according to Pallottino, who asserts that no extreme policy, either for a completely liberalized market, or for complete restriction of export, is possible today.

These suggestions compel a response. This parade of proposals so counter to the example, style, and very rationale of the American museum, requires a reaction. Sir John Pope-Hennessey's *ex cathedra* comments, if they border at times on rebuttal, ultimately provide both a reaffirmation of the Italians' sense of a changing historical moment, and a different wisdom for dealing with this change. Sir John evaluates this moment from the viewpoint of one who is infinitely experienced in the ways of the mundane world, and is also endowed with an unsurpassed sensibility and knowledge of his subject. If he is able to choose his examples with a certain majesterial removal ("The recovery of one great work [the facade of San Petronio in Bologna] is more significant than the theft of yet another Sano de Pietro from Sinalunga," he says), he depicts the future in terms at once grand and attainable. His recommendations seem the expectable outcome of a consistent and intelligent policy.

Sir John sweeps aside the necessary myopia of an administrator's view, and asks many key questions. Why are large altarpieces not returned to churches, he asks, by way of several examples where such a restoration could occur but for the competing interests of large Italian municipal museums. Do the depredations of capitalist society really outweigh the practical advantages of enlightened capitalism, he questions, citing examples like SAVE VENICE, the Florentine flood recovery, and the restoration of several key Italian churches that has been accomplished through funding from American sources such as the Kress Foundation. And, of art export, what is the real purpose of the Italian regulations? "They seem to me capricious and inconsistent," Sir John states, citing the judicious process by which Britain established her own export control. "It may be," he comments, "that so much has already been stripped from Italy that every wretched little panel painting has to be retained. But it would be very odd if that were so." Pope-Hennessey feels that the general export situation may have been "queered by the contaminating influence of archaeology" which seeks to retain absolutely everything. What if the export regulations now in force had been effective when the great British and American collections were formed, he wonders. Without the interest these collections have generated, there would most likely have been no SAVE VENICE, no International Fund for Monuments, no CRIA, and perhaps no annual visits by Samuel Kress, with all the effects these have wrought. Pope-Hennessey summarizes, "We have in our different fashions a common concern with the preservation of the past, at a time when it is threatened by pollution, by greed, by sheer stupidity, as it has never been before."

A dialogue has certainly taken place, and the Metropolitan must surely be commended for sponsoring it. (The papers will be published next year, according to the museum's Office of Academic Affairs.) As other solutions and international diplomatic efforts fail to provide answers to the question of who will own the past, encounters such as this one will be increasingly meaningful. For it may well be that the common concern among professionals, which Pope-Hennessey refers to, can provide the liveable compromise in national policies toward the antiquities market that proposed laws have failed to effect.

B.B.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **Frank Tenny JOHNSON** (1874-1938). *Indian.* Oil. 55.9 x 40.6 cm. Signed l/l: "Frank Tenny Johnson".Profile of an Indian leaning forward, his arms stretched in front of him across width of painting. Cattle skull at lower center is dirty white. Blue sky in upper half, darker browns dominate ground. Sketchy, line drawing style.
*80.194. San Rafael, Ca. 25 May 80.

2. Att to **Fitz-Hugh LANE** (1804-65). *U.S. Revenue Cutter Alexander Hamilton Saluting Cunard Liner S.S. Unicorn on her arrival in Boston Harbor, 3 June 1840,* ca 1840. Oil on panel in gold leaf frame. Size of panel 35.6 x 52.1 cm. Acc no on reverse 92.37, MB 118. Ref.: Illustrated in the The Magazine Antiques, Mar 79, p 527. To commemorate the first Cunard steamer to come to Boston, Captain Josiah Sturgis, commander of the Alexander Hamilton, commissioned the painting and presented it to Levi Lincoln, collector for the port of Boston. In middleground are the two ships mentioned in the title with various vessels around them. Foreground has two row boats.
*80.202.1. Boston, Ma. 1 Jul 80.

American, 20th Century

3. **Gerald CASSIDY.** *Indian on a Burro.* Oil. 10.2 x 12.7 cm. Signed l/l. Right profile of Indian wearing a hat, holding an object in his right hand, mounted on a donkey in a western landscape.
*80.208. Santa Fe, NM.

4. **John LENNARD.** *Untitled.* Acrylic on canvas. 111.8 cm square. Rust color with one white horizontal line on left.
80.207.7. New York, NY. 7 May 80.

5. **Thomas MORAN** (1837-1926). *Feluccas on the Grand Canal at Sunset,* 1919. Oil. 51.4 x 76.8 cm. Signed and dated l/r: "Moran 1919".
*80.195. Tulsa, Ok. Fall 79.

6. **Elizabeth MURRAY** (b 1940). *"H" Painting,* 1975. Oil on canvas. 167.6 x 154.9 cm. Abstract pattern, grid-like design.
*80.198. 1974.

7. **Dimitri TSAMARDINOS** (b 1952). *Untitled.* Oil on canvas. 91.4 x 127 cm and 111.8 x 132.1 cm. Two paintings in the artist's style
*80.207.4-5. New York, NY. 7 May 80.

8. **Dimitri TSAMARDINOS** (b 1952). *Untitled.* Oil on canvas. 111.8 x 132.1 cm. Signed on back. Abstract composition of tubes and rectangular solids in shades of orange, blue and purple.
80.207.1. New York, NY. 7 May 80.

9. **Dimitri TSAMARDINOS** (b 1952). *Untitled.* Oil on canvas. 111.8 x 132.1 cm. Signed on back. Abstract composition of tubes and rectangular solids in shades of blue, yellow and green.
*80.207.2. New York, NY. 7 May 80.

10. **Dimitri TSAMARDINOS** (b 1952). *Untitled.* Oil on canvas. 111.8 x 137.2 cm. Signed on back. Abstract composition of tubes and rectangular solids in shades of pink, orange, ivory and blue.
*80.207.3. New York, NY. 7 May 80.

11. **Philip TSIARAS.** *Photopaintings (Four).* Photopainting. 3 are 76.2 x 101.6, one is 91.4 x 15.2 cm. Photos and montages with colored stones painted on.
80.207.8-11. New York, NY. 7 May 80.

12. **Tom WESSELMANN** (b 1931). *Prototype for Collage Edition,* 1970. Acrylic plus collage on board. 15.5 x 21 cm. Signed. titled and dated on verso. Sidney Janis Gallery label no12972 on verso. Reclining nude female figure posed horizontally in the oval shape. Bouquet of light and dark roses at center. Seascape at right.
*80.199.2. New York, NY. 7 May 80.

Argentinian, 20th Century

13. **Jose SALINAS.** *Danger.* Acrylic. 48.3 x 33 cm.
80.193.2. London, England. Jan 80.

14. **Jose SALINAS.** *A Rider from Salta,* 1978. Acrylic. 48.3 x 33 cm. Signed and dated l/r: "J Salinas/78". Horse and rider in a desert landscape with mountains in background and cactus plants. Rider, seen in right profile, has mustache, cigarette in his mouth and wears a hat, bandana, serape and elaborate belt.
*80.193.1. London, England. Jan 80.

Dutch, 17th Century

15. *Portrait of an Old Man.* Oil on wood. 15.2 cm square. Bust length, three quarter profile portrait of a bearded man wearing a red coat trimmed with fur.
*80.181.14. London, England.

English, 19th Century

16. Att to **George Mounsey Wheatley ATKINSON** (1806-84). *U.S.S. Jamestown arriving at Haulbowline Depot Cove of Cork, April 13, 1847,* 1847. Oil on wood panel, gold leaf frame. 22.2 x 33 cm. Acc no on reverse MB 167. Ref.: Illustrated in The Magazine Antiques, Mar 79, p 529. Three-masted sailing vessel depicted leaving Boston Harbor carrying food for relief of the famine in Ireland. At left is a smaller sailboat. At right in background is another three-masted vessel sailing into the harbor. Right foreground has fisherman in a rowboat.
*80.202.2. Boston, Ma. 1 Jul 80.

17. *Portrait of A Boy.* Oil on paper. 20.3 cm oval. Half-length figure with short hair looking left. He wears a light, open-necked shirt under a dark jacket.
*80.181.12. London, England.

18. *Portrait of A Girl.* 45.7 x 35.6 cm. Left profile, half-length figure seen from the rear wearing a blue shawl. She holds her clasped hands under her chin.
*80.181.13. London, England.

PRINTS AND DRAWINGS

American, 20th Century

19. **Alexander CALDER** (1898-1976). *Les affichistes.* Lithograph. Signed l/r: "Calder". H.C. Dark, male stick figure, with left arm raised, on left. Bust length figure at right has horizontal stripes across head and body.
*80.190.113. Paris, France. 1980.

20. **Alexander CALDER** (1898-1976). *Albi.* Lithograph. No 64/100. Advertising poster with the words "Albi" and "Calder" incorporated into the design.
*80.190.118. Paris, France. 1980.

21. **Alexander CALDER** (1898-1976). *Alphabet et saucisson.* Lithograph. No 75/90.
*80.190.122. Paris, France. 1980.

22. **Alexander CALDER** (1898-1976). *Alphabet et serpent.* Lithograph. No 7/90. Various shapes on a light background.
*80.190.117. Paris, France. 1980.

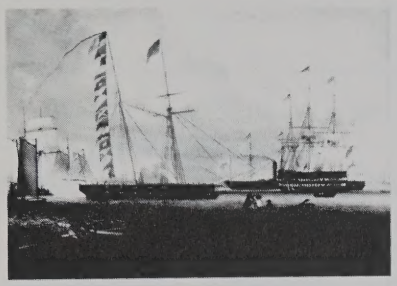
23. **Alexander CALDER** (1898-1976). *Alphabet surtout O.* Lithograph. No 76/90.
*80.190.112. Paris, France. 1980.

24. **Alexander CALDER** (1898-1976). *Aspect lunaire,* 1961. Lithograph. 50 x 65.5 cm. Signed l/r: "Calder". No 79/90. Composition of spherical and pyramidal shapes on a light ground.
*80.190.44. Paris, France. 1980.

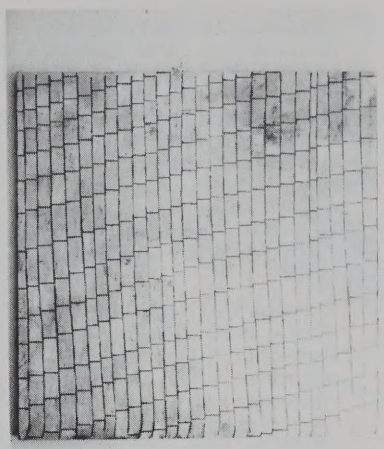
25. **Alexander CALDER** (1898-1976). *Ballons degoulines.* Lithograph. No 67/75. Ten ballons on strings.
*80.190.119. Paris, France. 1980.

26. **Alexander CALDER** (1898-1976). *Blue coule en gris,* 1965. Lithograph. 50 x 65 cm. No 78/90.
*80.190.38. Paris, France. 1980.

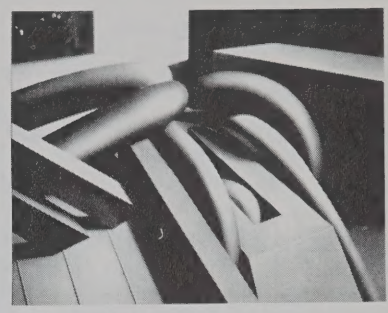
27. **Alexander CALDER** (1898-1976). *Bonnet phrygien et barre de fer.* Lithograph. No 60/75.
*80.190.110. Paris, France, 1980.



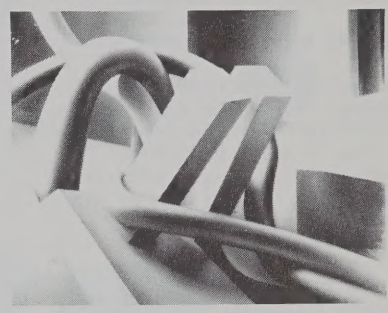
2. Lane



6. Murray

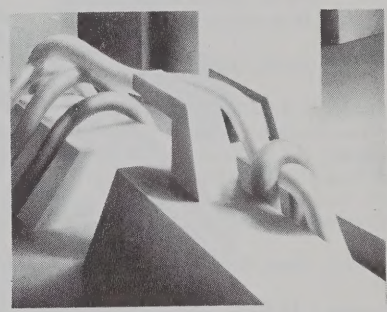


8. Tsamardinos



9. Tsamardinos

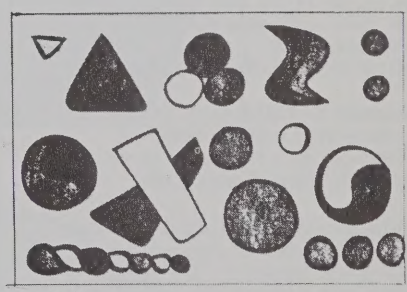
12. Wesselmann



10. Tsamardinos

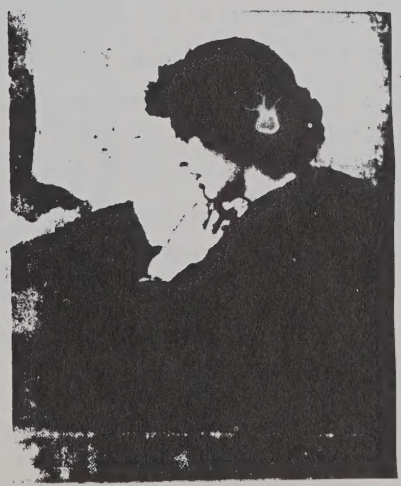
14. Salinas

16. Att to Atkinson

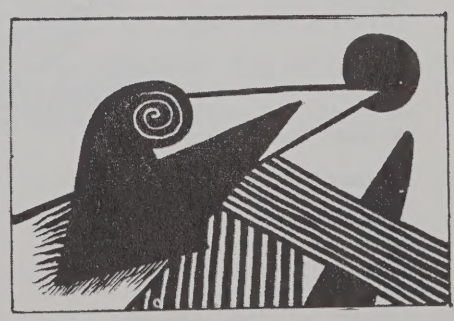


21. Calder

17. English 19th c



18. English 19th c



27. Calder

28. **Alexander CALDER** (1898-1976). *Les boucliers,* 1960. Lithograph. 62 x 90 cm. No 76/90.
*80.190.59. Paris, France. 1980.

29. **Alexander CALDER** (1898-1976). *Boule jaune boule orange.* Lithograph. H.C.
*80.190.121. Paris, France. 1980.

30. **Alexander CALDER** (1898-1976). *Charpente de fer,* 1969. Lithograph. 54.6 x 76.2 cm. H.C. from an edition of 75. Light background cut by dark, diagonal strokes. Three dark shapes descend diagonally from center toward l/r corner.
*80.190.42. Paris, France. 1980.

31. **Alexander CALDER** (1898-1976). *Chausettes rouges,* 1969. Lithograph. 50.2 x 65.1 cm. Signed l/r: "Calder". H.C. from an edition of 75. Dark sun-like shape in u/l corner with a dark circle beside it. Crescent shape set into l/r corner with part of a sphere emerging from the crescent.
*80.190.58. Paris, France. 1980.

32. **Alexander CALDER** (1898-1976). *Le chevalier,* 1968. Lithograph. 90.1 x 63.2 cm. H.C. from an edition of 90. Profile of a knight in armor mounted on a horse.
*80.190.37. Paris, France. 1980.

33. **Alexander CALDER** (1898-1976). *Chevrons noirs sur rouge et jaune,* 1960. Lithograph. 62 x 90 cm. No 79/90. Two black bars placed diagonally in l/l. Seven circular shapes of various sizes, two overlapping, one cut by a dark band.
*80.190.53. Paris, France. 1980.

34. **Alexander CALDER** (1898-1976). *Cibles variables,* 1969. Lithograph. 75.2 x 110.2 cm. No 66/75. Six dark circles and one light circle outlined in black against a light background.
*80.190.55. Paris, France. 1980.

35. **Alexander CALDER** (1898-1976). *Cinq boules et deux serpents,* 1965. Lithograph. 54 x 75 cm. No 77/90.
*80.190.52. Paris, France. 1980.

36. **Alexander CALDER** (1898-1976). *Un clair de lune dans un coupe de vent.* Lithograph. Signed l/r: "CA". H.C. Moon, with a striped face, spirals for eyes and elaborate lips, has rays emerging from it. In background are dark wavy strips.
*80.190.116. Paris, France. 1980.

37. **Alexander CALDER.** (1898-1976). *Copeaux de couleur,* 1969. Lithograph. 74.9 x 109.5 cm. Signed l/r: "Calder". H.C.
*80.190.48. Paris, France. 1980.

38. **Alexander CALDER** (1898-1976). *Criminel au milieu.* Lithograph. Signed l/r: "Calder". No 21/90. Six human figures and a bird in a row.
*80.190.123. Paris, France. 1980.

39. **Alexander CALDER** (1898-1976). *Degouline sur disque rouge.* Lithograph. No 6/75. Five circles with lines running down from them.
*80.190.114. Paris, France. 1980.

40. **Alexander CALDER** (1898-1976). *Encore de l'acier,* 1969. Lithograph. 74.9 x 54.9 cm. No 11/75. Band of stripes extends from u/l corner to l/r side. Triangle formed in u/r corner has three dark shapes against light ground. Another band of stripes rises from l/l edge meeting first stripes at their midpoint. Remaining spaces cut into light and dark trapezoidal shapes.
*80.190.40. Paris, France. 1980.

41. **Alexander CALDER** (1898-1976). *Fley d'helice,* 1969. Lighograph. 75.2 x 110. cm. No 10/75. Floral shape with light center bordered by stripes at center. Alternating light and dark petals emanate from center and are cut off at edges.
*80.190.56. Paris, France. 1980.

42. **Alexander CALDER** (1898-1976). *Jaune d'oeuf,* 1969. Lithograph. 55.6 x 75.6 cm. No 11/75. Composition of circular and ziz zag shapes with a Latin cross at left.
*80.190.61. Paris, France. 1980.

43. **Alexander CALDER** (1898-1976). *L'acier du constructeur,* 1969. Lithograph. 54.9 x 74.9 cm. H.C. from an edition of 75.
*80.190.46. Paris, France. 1980.

44. **Alexander CALDER** (1898-1976). *L'as de trefle,* 1971. Lithograph. 65.1 x 50.5 cm. H.C. from an edition of 75.
*80.190.57. Paris, France. 1980.

45. **Alexander CALDER** (1898-1976). *La mousson.* Lithograph. No 78/90. Flower with multicolored petals in a circle at center, a faint circle at left and a "bowtie" shape in u/r corner. Rising from small dots at bottom are shapes that look like wisps of smoke.
*80.190.120. Paris, France. 1980.

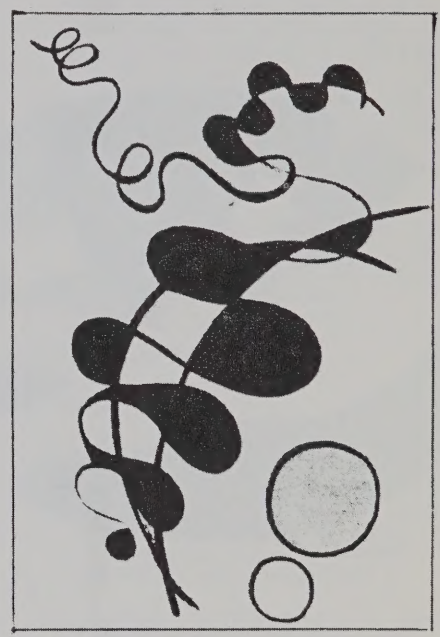
46. **Alexander CALDER** (1898-1976). *Nez oreille tres gai.* Lithograph. H.C. Bust length figure, with horizontal stripes across face and body, has large ears, spiral eyes and a large fanciful mouth.
*80.190.124. Paris, France. 1980.

47. **Alexander CALDER** (1898-1976). *Oriflammes,* 1969. Lithograph. 74.9 x 109.8 cm. H.C. from an edition of 75. Four pennants on right. Circle of firecrakers with a spiral in center at u/l.
*80.190.54. Paris, France. 1980.

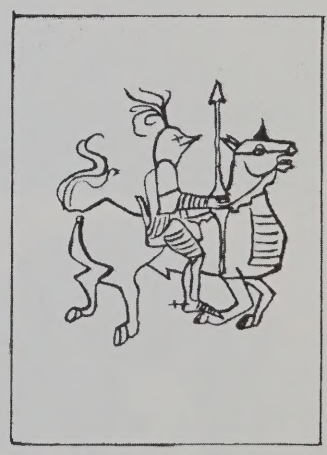
48. **Alexander CALDER** (1898-1976). *Os et serpent.* Lithograph. No 78/90. Various shapes on a light background, including spirals, circles and triangles and a bone in l/l corner.
*80.190.109. Paris, France. 1980.

49. **Alexander CALDER** (1898-1976). *Quatre oignons.* Lithograph. No 78/90. Four onions, four dark circles and a spiral.
*80.190.127. Paris, France. 1980.

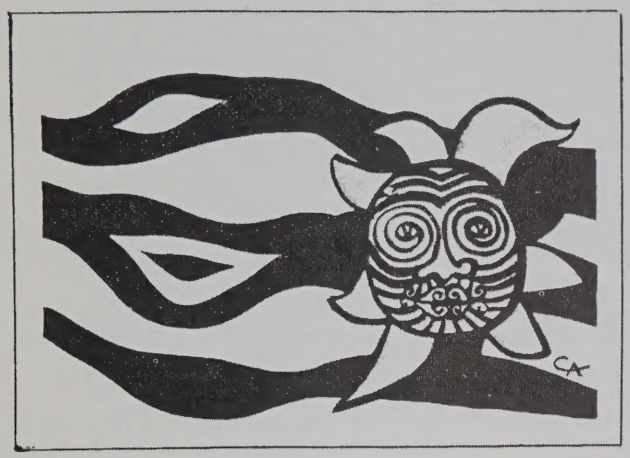
50. **Alexander CALDER** (1898-1976). *Quatre rouge et un Jaune.* Lithograph. No 14/75. Five dark shapes against a light background.
*80.190.108. Paris, France. 1980.



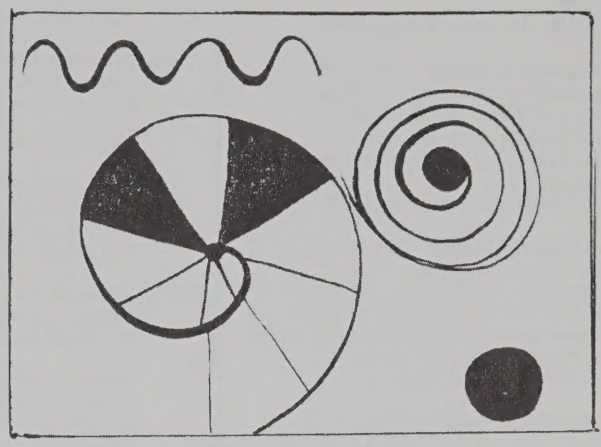
29. Calder



32. Calder



36. Calder



37. Calder

38. Calder

40. Calder

44. Calder

46. Calder

51. **Alexander CALDER** (1898-1976). *Red nose.* Lithograph. No 69/75. Spirals and stripes.
*80.190.115. Paris, France. 1980.

52. **Alexander CALDER** (1898-1976). *Rondelles de fumee,* 1960. Lithograph. 61.5 x 89.5 cm. No 79/90. An arrangement of circles, two of which have heavy, dark outlines against a light background.
*80.190.60. Paris, France. 1980.

53. **Alexander CALDER** (1898-1976). *Soucoupes dans le noir,* 1969. Lithograph. 109.5 x 74.6 cm. Signed l/r: "Calder". No 11/75. Series of white ellipses decreasing in size toward the top against a black background.
*80.190.50. Paris,France. 1980.

54. **Alexander CALDER** (1898-1976). *Soucoupes volantes,* 1969. Lithograph. 110.2 x 75.2 cm. H.C. from an edition of 75. Pattern of dark ellipses decreasing in size toward top against a light background.
*80.190.51. Paris, France. 1980.

55. **Alexander CALDER** (1898-1976). *Spiral multicolor,* 1969. Lithograph. 110.2 x 75.2 cm. No 21/75.
*80.190.49. Paris, France. 1980.

56. **Alexander CALDER** (1898-1976). *Spirale et triangle rouge.* Lithograph. No 65/75.
*80.190.126. Paris, France. 1980.

57. **Alexander CALDER** (1898-1976). *Spirale rouge et bleue.* Lithograph. No 65/75. Large spiral in center with dark lines radiating from it.
*80.190.111. Paris, France. 1980.

58. **Alexander CALDER** (1898-1976). *Spirales et cerceau,* 1969. Lithograph. 74.9 x 109.8 cm. H.C.
*80.190.47. Paris, France. 1980.

59. **Alexander CALDER** (1898-1976). *Spirales et poulpes.* Lithograph. H.C.
*80.190.125. Paris, France. 1980.

60. **Alexander CALDER** (1898-1976). *Triangles rouges,* 1963. Lithograph. 48 x 65 cm. H.C. from an edition of 90. Series of overlapping triangles emanate from center.
*80.190.45. Paris, France. 1980.

61. **Alexander CALDER** (1898-1976). *Trois oignons,* 1965. Lithograph. 54.5 x 75 cm. No 78/90. Three fanciful onions, a spiral shape and a circle against a light background.
*80.190.43. Paris, France. 1980.

62. **Alexander CALDER** (1898-1976). *Le turban,* 1969. Lithograph. 108.9 x 74.9 cm. H.C. from an edition of 75. Spiral shape with center at upper center of image, stripes emanate from the spiral.
*80.190.39. Paris, France. 1980.

63. **Ellsworth KELLY** (b 1923). *Acacia,* 1964. Lithograph. 61 x 89.5 cm. No 37/75. Line drawing.
*80.190.62. Paris, France. 1980.

64. **Ellsworth KELLY** (b 1923). *Aff. Avt. Adrien Maeght.* Lithograph. 65 x 49 cm. No 71/90.
80.190.61. Paris, France. 1980.

65. **Ellsworth KELLY** (b 1923). *Algue,* 1964. Lithograph. 90 x 62 cm. H.C. from an edition of 75. Line drawing.
*80.190.63. Paris, France. 1980.

66. **Ellsworth KELLY** (b 1923). *Branche de citron,* 1964. Lithograph. 90 x 61 cm. H.C. from an edition of 75. Line drawing.
*80.190.64. Paris, France. 1980.

67. **Ellsworth KELLY** (b 1923). *Camelia I,* 1964. Lithograph. 89.5 x 61 cm. H.C. from an edition of 75. Line drawing.
*80.190.65. Paris, France. 1980.

68. **Ellsworth KELLY** (b 1923). *Citron.* Lithograph. 90 x 61 cm. No 59/75.
80.190.66. Paris, France. 1980.

69. **Ellsworth KELLY** (b 1923). *Cyclamen I,* 1964. Lithograph. 89.5 x 61 cm. H.C. from an edition of 75. Line drawing.
*80.190.67. Paris, France. 1980.

70. **Ellsworth KELLY** (b 1923). *Cyclamen III.* Lithograph. 90 x 61.5 cm. H.C.
80.190.68. Paris, France. 1980.

71. **Ellsworth KELLY** (b 1923). *Cyclamen IV,* 1964. Lithograph. 90 x 61.5 cm. No 59/75. Line drawing.
*80.190.69. Paris, France. 1980.

72. **Ellsworth KELLY** (b 1923). *Cyclamen V.* Lithograph. 90 x 61 cm. H.C.
80.190.70. Paris, France. 1980.

73. **Ellsworth KELLY** (b 1923). *Feuille,* 1964. Lithograph. 90.5 x 62.5 cm. No 37/75. Line drawing.
*80.190.71. Paris, France. 1980.

74. **Ellsworth KELLY** (b 1923). *Feuille de melon,* 1964. Lithograph. 90.5 x 62.5 cm. No 37/75. Line drawing.
*80.190.72. Paris, France. 1980.

75. **Ellsworth KELLY** (b 1923). *Feuilles,* 1964. Lithograph. 90 x 63.5 cm. No 64/75. Line drawing.
*80.190.73. Paris, France. 1980.

76. **Ellsworth KELLY** (b 1923). *Figue,* 1964. Lithograph. 87.5 x 60.5 cm. Signed l/r: "Kelly". H.C. from an edition of 75. Line drawing.
*80.190.74. Paris, France. 1980.

77. **Ellsworth KELLY** (b 1923). *Haricot vert I,* 1964. Lithograph. 90 x 62.5 cm. H.C. from an edition of 75. Line drawing.
*80.190.75. Paris, France. 1980.

78. **Ellsworth KELLY** (b 1923). *Haricot vert II,* 1964. Lithograph. 90 x62.5 cm. No 37/75. Line drawing.
*80.190.76. Paris, France. 1980.

79. **Ellsworth KELLY** (b 1923). *Haricot vert III,* 1964. Lithograph. 90 x 62.5 cm. No 37/75. Line drawing.
*80.190.77. Paris, France. 1980.

80. **Ellsworth KELLY** (b 1923). *Magnolia,* 1964. Lithograph. 62.5 x 90.5 cm. Signed l/r: "Kelly". No 37/75.
*80.190.78. Paris, France. 1980.

81. **Ellsworth KELLY** (b 1923). *No 2 jaune.* Color lithograph. No 65/75.
80.190.86. Paris, France. 1980.

82. **Ellsworth KELLY** (b 1923). *No 3 rouge orange.* Color lithograph. No 65/75.
80.190.87. Paris, France. 1980.

83. **Ellsworth KELLY** (b 1923). *No 4 vert.* Color lithograph. No 65/75.
80.190.88. Paris, France. 1980.

84. **Ellsworth KELLY** (b 1923). *No 5 bleu et orange.* Color lithograph. No 65/75.
80.190.89. Paris, France. 1980.

85. **Ellsworth KELLY** (b 1923). *No 7 bleu fonce avec rouge.* Color lithograph. No 65/75.
80.190.90. Paris, France. 1980.

86. **Ellsworth KELLY** (b 1923). *No 8 vert et rouge.* Color lithograph. No 65/75.
80.190.91. Paris, France. 1980.

87. **Ellsworth KELLY** (b 1923). *No 9 orange avec bleu.* Color lithograph. No 65/75.
80.190.92. Paris, France. 1980.

88. **Ellsworth KELLY** (b 1923). *No 10 orange avec vert clair.* Color lithograph. No 65/75.
80.190.93. Paris, France. 1980.

89. **Ellsworth KELLY** (b 1923). *No 11 bleu clair avec orange.* Color lithograph. No 65/75.
80.190.94. Paris, France. 1980.

90. **Ellsworth KELLY** (b 1923). *No 11 rouge orange sur bleu.* Color lithograph. No 65/75.
80.190.98. Paris, France. 1980.

91. **Ellsworth KELLY** (b 1923). *No 12 jaune clair avec bleu fonce.* Color lithograph. No 65/75.
80.190.95. Paris, France. 1980.

92. **Ellsworth KELLY** (b 1923). *No 15 bleu fonce et rouge.* Color lithograph. No 65/75.
80.190.96. Paris, France. 1980.

93. **Ellsworth KELLY** (b 1923). *No 16 rouge sur jaune clair.* Color lithograph. No 65/75.
80.190.97. Paris, France. 1980.

94. **Ellsworth KELLY** (b 1923). *No 18 bleu sur orange.* Color lithograph. No 65/75.
80.190.99. Paris, France. 1980.

95. **Ellsworth KELLY** (b 1923). *No 20 jaune sur noir.* Color lithograph. No 65/75.
80.190.100. Paris, France. 1980.

96. **Ellsworth KELLY** (b 1923). *No 21 noir sur jaune clair.* Color lithograph. No 65/75.
80.190.101. Paris, France. 1980.

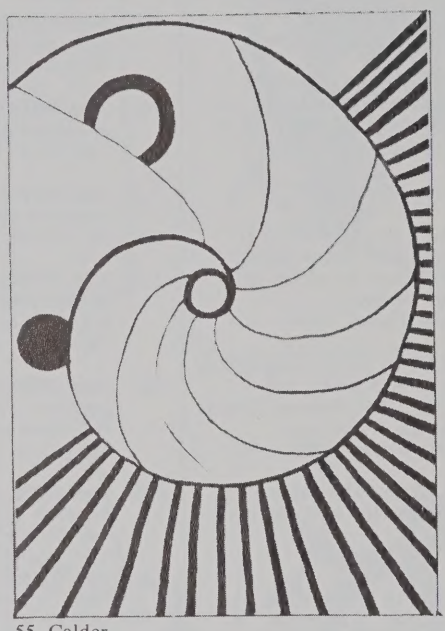
97. **Ellsworth KELLY** (b 1923). *No 22 jaune sur jaune clair.* Color lithograph. No 72/75.
80.190.102. Paris, France. 1980.

98. **Ellsworth KELLY** (b 1923). *No 23 bleu clair sur vert clair.* Color lithograph. No 65/75.
80.190.103. Paris, France. 1980.

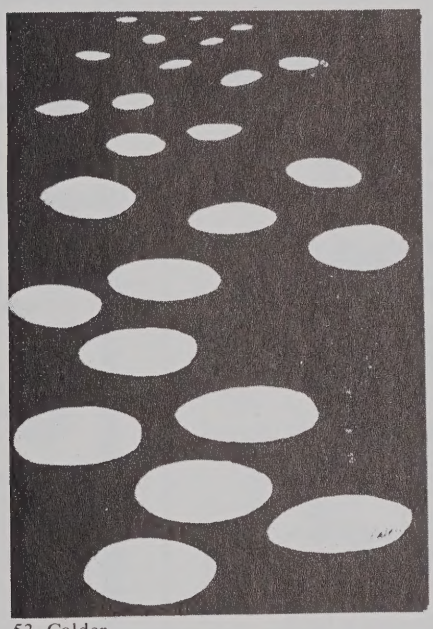
99. **Ellsworth KELLY** (b 1923). *No 24 orange sur vert clair.* Color lithograph. No 65/75.
80.190.104. Paris, France. 1980.

100. **Ellsworth KELLY** (b 1923). *No 25 orange sur bleu.* Color lithograph. No 65/75.
80.190.105. Paris, France. 1980.

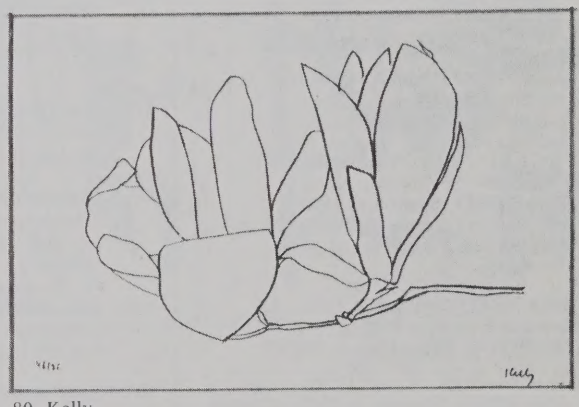
51. Calder



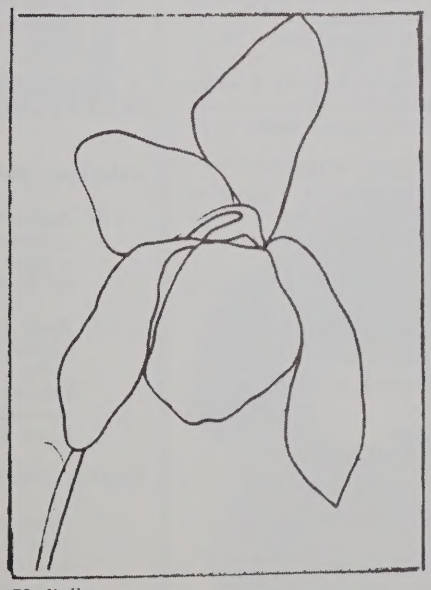
55. Calder



53. Calder



80. Kelly



72. Kelly

101. **Ellsworth KELLY** (b 1923). *No 26 bleu clair et vert sur orange.* Color lithograph. No 65/75.
80.190.106. Paris, France. 1980.

102. **Ellsworth KELLY** (b 1923). *No 27 orange et bleu sur jaune.* Color lithograph. No 65/75.
80.190.107. Paris, France. 1980.

103. **Ellsworth KELLY** (b 1923). *Oranges,* 1964. Lithograph. 61 x 82 cm. H.C. from an edition of 75. Line drawing of four oranges.
*80.190.79. Paris, France. 1980.

104. **Ellsworth KELLY** (b 1923). *Poire I,* 1964. Lithograph. 90 x 62.5 cm. Signed l/r: "Kelly". H.C. from an edition of 75. Line drawing of a branch with two pears.
*80.190.80. Paris, France. 1980.

105. **Ellsworth KELLY** (b 1923). *Poire II,* 1964. Lithograph. 88 x 59 cm. Signed l/r: "Kelly". H.C. from an edition of 75. Line drawing of one pear.
*80.190.82. Paris, France. 1980.

106. **Ellsworth KELLY** (b 1923). *Poire III,* 1964. Lithograph. 90.5 x 62.5 cm. Signed l/r: "Kelly". H.C. from an edition of 75. Line drawing of one pear.
*80.190.83. Paris, France. 1980.

107. **Ellsworth KELLY** (b 1923). *Vernis du Japon I.* Lithograph. 107 x 73 cm. No 2/50.
80.190.84. Paris, France. 1980.

108. **Ellsworth KELLY** (b 1923). *Vernis du Japon II.* Lithograph. 73 x 107 cm. No 13/50.
80.190.85. Paris, France. 1980.

French, 20th Century

109. **Joan MIRO** (Spanish, b 1893). *Automobiliste a moustaches.* Lithograph. No 10/75.
*80.190.143. Paris, France. 1980.

110. **Joan MIRO** (Spanish, b 1893). *Betelgeuse.* Lithograph. H.C.
*80.190.129. Paris, France. 1980.

111. **Joan MIRO** (Spanish, b 1893). *La cascade.* Lithograph. H.C.
*80.190.144. Paris, France. 1980.

112. **Joan MIRO** (Spanish, b 1893). *Chemin de ronde I.* Lithograph. H.C.
*80.190.149. Paris, France. 1980.

113. **Joan MIRO** (Spanish, b 1893). *Chevelure de berenice I,* 1963. Etching. 63 x 90.5 cm. H.C. from an edition of 75.
*80.190.35. Paris, France. 1980.

114. **Joan MIRO** (Spanish, b 1893). *La crapaud lyre.* Lithograph. H.C.
*80.190.131. Paris, France. 1980.

115. **Joan MIRO** (Spanish b 1893). *La dame aux damiers,* 1969. Lithograph. 84.5 x 60.5 cm. No 21/75.
*80.190.29. Paris, France. 1980.

116. **Joan MIRO** (Spanish, b 1893). *Le dandy,* 1959. Etching. 75 x 59 cm. No 73/75.
80.190.31. Paris, France. 1980.

117. **Joan MIRO** (Spanish, b 1893). *La danse du feu,* 1963. Lithograph. 47.5 x 66 cm. H.C. from an edition of 90.
*80.190.26. Paris, France. 1980.

118. **Joan MIRO** (Spanish, b 1893). *La dentelliere,* 1969. Lithograph. 85 x 60.5 cm. No 57/75.
*80.190.28. Paris, France. 1980.

119. **Joan MIRO** (Spanish, b 1893). *L'etrangere.* Lithograph. H.C.
*80.190.150. Paris, France. 1980.

120. **Joan MIRO** (Spanish, b 1893). *Femme et oiseau II.* Lithograph. No 80/90.
*80.190.147. Paris, France. 1980.

121. **Joan MIRO** (Spanish, b 1893). *Femme et oiseaux dans la tourmente.* H.C.
*80.190.36. Paris, France. 1980.

122. **Joan MIRO** (Spanish, b 1893). *Les forestiers gris.* Lithograph. H. C.
*80.190.141. Paris, France. 1980.

123. **Joan MIRO** (Spanish, b 1893). *Le grand sorcier,* 1968. Etching. 89.5 x 66.4 cm. H.C from an edition of 75.
*80.190.32. Paris, France. 1980.

124. **Joan MIRO** (Spanish, b 1893). *Les guetteurs,* 1964. Lithograph. 90 x 61 cm. H.C. from an edition of 75.
*80.190.30. Paris, France. 1980.

125. **Joan MIRO** (Spanish, b 1893). *Les hommes.* Lithograph. No 2/30.
*80.190.154. Paris, France. 1980.

126. **Joan MIRO** (Spanish, b 1893). *Illettre bleu.* Lithograph. H.C.
*80.190.153. Paris, France. 1980.

127. **Joan MIRO** (Spanish, b 1893). *Illettre vert.* Lithograph. No 22/75.
*80.190.145. Paris, France. 1980.

128. **Joan MIRO** (Spanish, b 1893). *Illettre vert et violet.* Lithograph. No 21/75.
*80.190.151. Paris, France. 1980.

129. **Joan MIRO** (Spanish, b 1893). *L'imperatrice,* 1964. Lithograph. 90 x 61 cm. H.C. from an edition of 75.
*80.190.27. Paris, France. 1980.

130. **Joan MIRO** (Spanish, b 1893). *L'inhibe.* Lithograph. No 11/75.
*80.190.152. Paris, France. 1980.

131. **Joan MIRO** (Spanish, b 1893). *L'invention du regard,* 1975. Etching. 50 x 66 cm. H.C. from an edition of 75.
*80.190.34. Paris, France. 1980.

132. **Joan MIRO** (Spanish, b 1893). *Le jardin de mousse.* Lithograph. H.C.
*80.190.157. Paris, France. 1980.

133. **Joan MIRO (Spanish, b 1893).** *La lutte rituelle.* Lithograph. H.C.
*80.190.139. Paris, France. 1980.

134. **Joan MIRO** (Spanish, b 1893). *Le magnetiseur fond blanc.* Lithograph. H.C.
*80.190.140. Paris, France. 1980.

135. **Joan MIRO** (Spanish, b 1893). *Le magnetiseur orange.* Lithograph. H.C.
*80.190.148. Paris, France. 1980.

136. **Joan MIRO** (Spanish, b 1893). *Meandres et vent.* Lithograph. H.C.
*80.190.135. Paris, France. 1980.

137. **Joan MIRO** (Spanish, b 1893). *L'oiseau destructeur.* Lithograph. No 60/75.
*80.190.138. Paris, France. 1980.

138. **Joan MIRO** (Spanish, b 1893). *L'oiseau dresse.* Lithograph. No 83/90.
*80.190.136. Paris, France. 1980.

139. **Joan MIRO** (Spanish, b 1893). *L'oiseau fronde noir.* Lithograph. H.C.
*80.190.128. Paris, France. 1980.

140. **Joan MIRO** (Spanish b 1893). *La presidente.* Lithograph.
*80.190.46. Paris, France. 1980.

141. **Joan MIRO** (Spanish, b 1893). *Serie II 1961 no 4.* Lithograph. H.C.
*80.190.134. Paris, France. 1980.

142. **Joan MIRO** (Spanish, b 1893). *La sieta.* Lithograph. H.C.
*80.190.132. Paris, France. 1980.

143. **Joan MIRO** (Spanish, b 1893). *Sommeils,* 1960. Lithograph. 41 x 57 cm. H.C. from an edition of 100.
*80.190.33. Paris, France. 1980.

144. **Joan MIRO** (Spanish, b 1893). *Sumo.* Lithograph. No 10/75.
*80.190.130. Paris, France. 1980.

145. **Joan MIRO** (Spanish, b 1893). *Tete fleche.* Lithograph. No 67/75.
*80.190.155. Paris, France. 1980.

146. **Joan MIRO** (Spanish, b 1893). *Trace sur la paroi V.* Lithograph. No 66/75.
*80.190.133. Paris, France. 1980.

147. **Joan MIRO** (Spanish, b 1893). *Trace sur la paroi VI.* Lithograph. No 65/75.
*80.190.156. Paris, France. 1980.

148. **Joan MIRO** (Spanish, b 1893). *Le vendangeur.* Lithograph. H.C.
*80.190.142. Paris, France. 1980.

149. **Joan MIRO** (Spanish, b 1893). *La vendangeuse.* Lithograph. H.C.
*80.190.137. Paris, France. 1980.

SCULPTURE

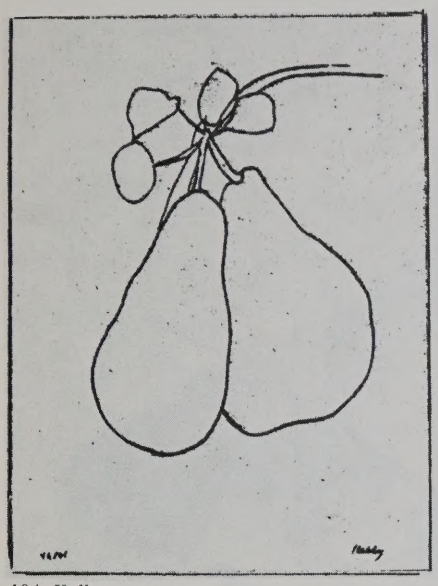
American, 20th Century

150. **James HART.** *Life Force.* Bronze and copper. H 45.7 cm. Small table piece in a lucite box. Horizontal.
80.207.6. New York, NY. 7 May 80.

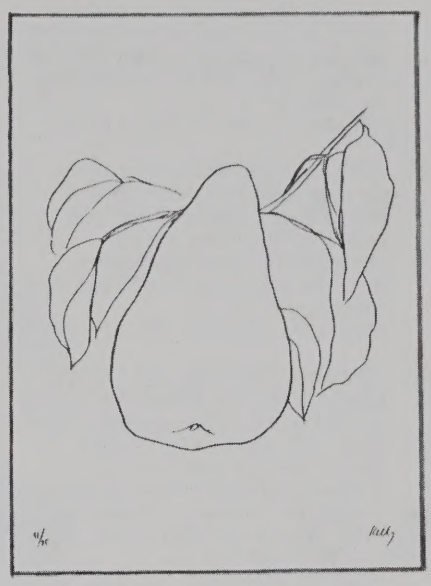
151. **Earle Erik HEIKKA** (1910-41). *The Roper.* Bronze. H 40.6 cm, wt 55 kg. No 3/30. Cowboy astride horse side-saddle fashion with cigarette in mouth, lariat over saddlehorn.
80.49. Boise, Id. Fall 79.

English, 20th Century

152. **Henry MOORE** (b 1898). *Thin Head,* 1964. Bronze. H 12 cm. 3/9. Abstract head form, portruding ears, inward curvature for the mouth. Head attached to a rectangular base, which was also taken.
*80.199.1. New York, NY. 7 May 80.

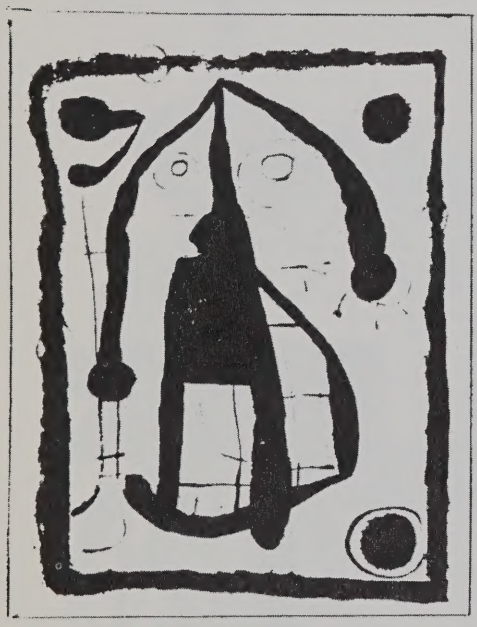


104. Kelly

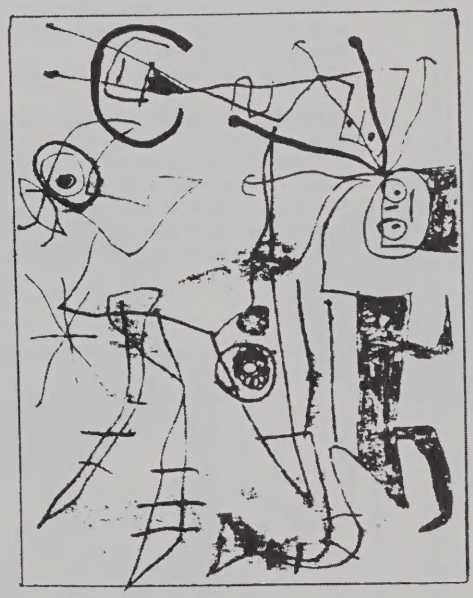


106. Kelly

109. Miro

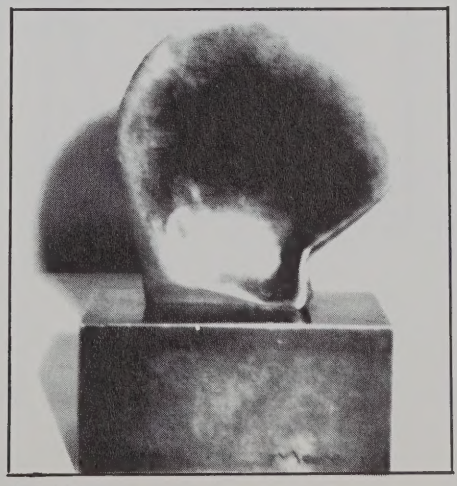


119. Miro



120. Miro

139. Miro



152. Moore

European, 19th Century

153. *Cupid.* Bronze, red flecked marble and iron. Overall H 43.2 cm. Dark bronze standing nude winged figure with arms upraised, holding a single arrow in left hand. On a hollow bronze circular base which is in turn on a marble and iron loaded base.
80.134.12. Sussex, England. 24 Jan 80.

154. *Dancing Children (Four).* Bronze and marble. Overall h 20.3 cm. Statuettes each supported on a flat, circular marble base.
80.134.10a-d. Sussex, England. 24 Jan 80.

155. *Dancing Male Figures (Pair).* Bronze and marble. Nude figures, except for small draperies, on circular column bases with stepped feet of red marble.
80.134.9 a-b. Sussex, England. 24 Jan 80.

156. *Equestrian Figure.* Bronze and marble. Approx overall H 30.5 - 35.6 cm. Reproduction bronze after Verrocchio's Colleoni set on a red flecked marble rectangular base.
80.134.8. Sussex, England. 24 Jan 80.

DECORATIVE ARTS

CANDLESTICKS, CANDELABRA, LAMPS

American, 19th Century

157. **Albert COLE.** *Candelabrum,* ca 1830. Silver with engraved surface. 55.9 x 41.9 cm, base diam 15.2 cm. Three hallmarks on base. Candelabrum constructed in two parts, candelstick and removable three-light arm branch. Flame finial is also removable. One of a pair.
*80.191. New York, NY. 3 Jun 80.

American, 20th Century

158. **TIFFANY STUDIOS.** *Desk Lamp.* Glass, bronze. Blue-green Favrile dome with stylized floral motif on stem and an enamelled base with acanthus leaf design.
*80.211.2. Larchmont, NY. 4 Jul 80.

159. **TIFFANY STUDIOS.** *Desk Lamp.* Glass, bronze. Ref.: Robert Koch, Louis C. Tiffany's Glass-Bronze-Lamps, New York, 1971, p 192, fig 13. Cluster of twelve iridescent lily shades with scalloped borders. Each shade has its own bronze stem which grows from a base elaborately decorated with lily pods.
*80.211.8. Larchmont, NY. 4 Jul 80.

160. **TIFFANY STUDIOS.** *Desk Lamp.* Glass, bronze. Ref.: Robert Koch, Louis C. Tiffany's Glass-Bronze-Lamps, New York, 1971, figs 66, 173. Weight balance lamp with Favrile wave design glass dome. Colors descend from golden yellow to green to blue. Cast bronze base with incised petal motif and beading.
*80.211.1. Larchmont, NY. 4 Jul 80.

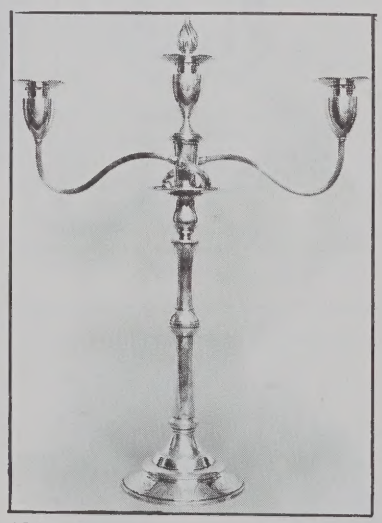
161. **TIFFANY STUDIOS.** *Desk Lamp.* Glass, bronze. Ref.: Robert Koch, Louis C. Tiffany's Glass-Bronze-Lamps, New York, 1971. similar to p 189 fig 2. Standard double swing arm with two beige and white glass domes decorated with scallop and wave images. Base has designs of incised lines, acanthus leaves and beading.
*80.211.5. Larchmont, NY. 4 Jul 80.

162. **TIFFANY STUDIOS.** *Floor Lamp.* Glass, bronze. Brick dome shade of iridescent rust and milk-white color rectangular panes in a vertical descending rib order, edged with decorated scallops. Bronze fittings, shaft and base.
*80.211.7. Larchmont, NY. 4 Jul 80.

163. **TIFFANY STUDIOS.** *Floor Lamp.* Glass, bronze. Ref.: Robert Koch, Louis C. Tiffany's Glass-Bronze-Lamps, New York, 1971, similar to p 191 fig 5. Leaded glass low-dome shade of iridescent rectangular panes arranged in vertical descending ribs. Predominant colors are rust and milky-white. Tree-form shaft and base.
*80.211.6. Larchmont, NY. 4 Jul 80.

164. **TIFFANY STUDIOS.** *Reading Lamp.* Glass, bronze. Golden-green bell-shaped glass shade emerges from sepals. Matching color glass base with tapered neck is decorated with organic motifs. Bronze base, cap and stem.
*80.211.3. Larchmont, NY. 4 Jul 80.

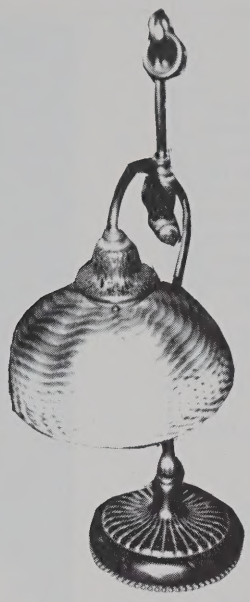
165. **TIFFANY STUDIOS.** *Reading Lamp.* Glass, bronze. Ref.: Robert Koch, Louis. C. Tiffany's Glass-Bronze-Lamps, New York, 1971, similar to fig 187. Nautilus leaded glass shade in green and beige. Bronze base bears shell motifs.
*80.211.4. Larchmont, NY. 4 Jul 80.



157. Cole

158. Tiffany Studios

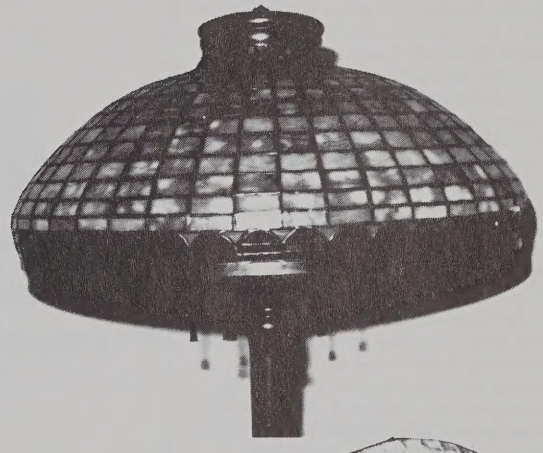
159. Tiffany Studios



160. Tiffany Studios

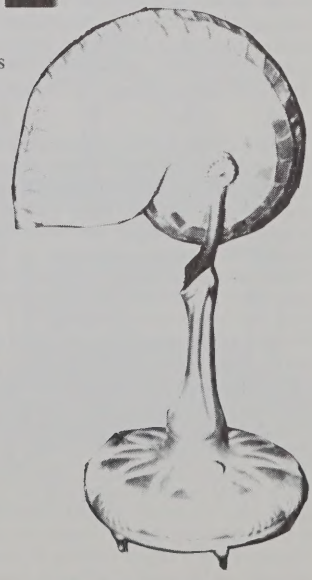
161. Tiffany Studios

163. Tiffany Studios



162. Tiffany Studios

164. Tiffany Studios



165. Tiffany Studios

English, 19th Century

166. **F AND F.** *Candlesticks (Two),* ca 1880. Silver. H 29.2 cm. Two sterling silver candlesticks, in the Adam style, on weighted bases. Ribbed and fern band decoration, detached bobeches, and tapered fluted column.
*80.200.3 a-b. Easton, Md. 7 Jul 80.

167. *Candelabra,* ca 1890. Silver. 51.4 x 40.6 x 16.5 cm. Rococco style candelabra, with three branches having attached nozzles. Oak and acorn rusticated trunk on a stepped base.
*80.200.1. Easton, Md. 7 Jul 80.

French, 19th Century

168. *Candlesticks (Pair).* Bronze and marble. Approx h 29.2 cm. Each in the form of a standing, draped figure with arms raised supporting a fixed nozzle on its head. Both are on two-tier white marble circular bases.
*80.134.11 a-b. Sussex, England. 24 Jan 80.

CLOCKS, TIMEPIECES, WATCHES

French, 19th Century

169. **POCHON** (Paris). *Mantle Clock.* Ormolu, enamel, gilt and marble. 38.1 x 25.4 x 15.2 cm. Ormolu clock has white enamel face with Arabic numerals, and gilt scroll hands. Movement strikes hours and half-hours on a single bell. Clock supported on four scroll and claw feet which rest on a rectangular white marble base with matching panel of ormolu decor on face side. Scantily draped woman and putto flank dial.
*80.134.4. Sussex, England. 24 Jan 80.

170. *Mantel Clock.* Red tortoise shell, brass, gilt and ormolu. Approx h 25.4 cm. Boulle clock in red tortoise shell with brass inlay. Circular gilt face with white enamelled chapter ring and black Roman numerals. Applied gilt ormolu decoration and supported on matching scroll shaped feet. Hinged domed glass with gilt bezel. Striking movement strikes hours and half hours on a coiled gong.
80.134.7. Sussex, England, 24 Jan 80.

171. *Mantel Clock.* Ormolu, enamel, gold. 35.6 x 30.5 x 15.2 cm. Boulle shaped ormolu clock with predominantly scroll and leaf cast designs. Inset with a circular white enamel face with blue enamelled Roman numerals. Surmounted by a seated cherub facing left. Striking movement strikes hours and half hours on a single bell. Supported on matching cast gold gilt scroll feet. In Louis XVI style.
*80.134.6. Sussex, England. 24 Jan 80.

172. *Mantle Clock.* Marble, ormolu, gilt and bronze. 25.4 x 35.6 x 10.2 cm. French Empire style with marble base decorated with scroll ormolu supported on cast claw feet. Centrally set gilt circular face with Arabic numerals flanked by a bronze female figure holding a laurel wreath on left and a reclining, bearded male on right. Clock surmounted by an eagle finial with outspread wings.
*80.134.5. Sussex, England. 24 Jan 80.

FURNITURE, ACCESSORIES

Dutch, 18th Century

173. *Screen.* Canvas in wood frame. Approx h 182.9-213.4 cm; approx w each panel 150.8 cm. Four panelled framed screen depicting a harbor scene. Left panel has a stone archway cut off at left side with shrubs growing from it, sailing boat seen through it in distance. Center panels have sailing vessels in water, a column at right. Far right panel has a building with an arched doorway and steeply pitched roof. Figures in peasant costumes in each panel. On back is a ship motif in each panel. Lower 1/3 of each panel front and back has a floral motif.
*80.201. Penobscot Bay, Me. mid-May - mid-June 80.

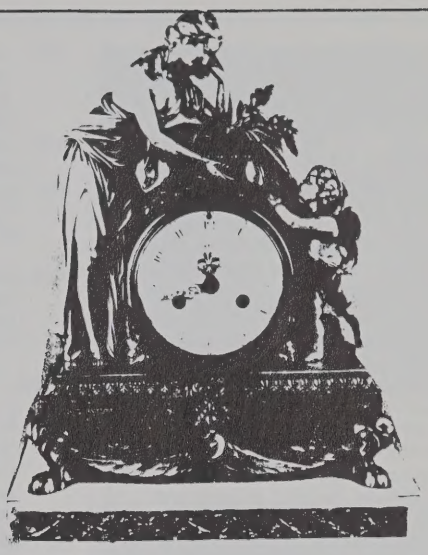
French, 18th Century

174. *Bonheur du jour.* Satinwood, plate glass. 121.9 x 81.3 cm. Inlaid satinwood with applied gilt decoration. Has single lockable drawer at front, shaped shelf below. Fitted with a pierced gallery to three sides around top. Piece has been modified and inset with three 19th c Sevres panels of multi-colored pastel shades with white and green outer bordering. Top is plate glass.
*80.134.26. Sussex, England. 24 Jan 80.

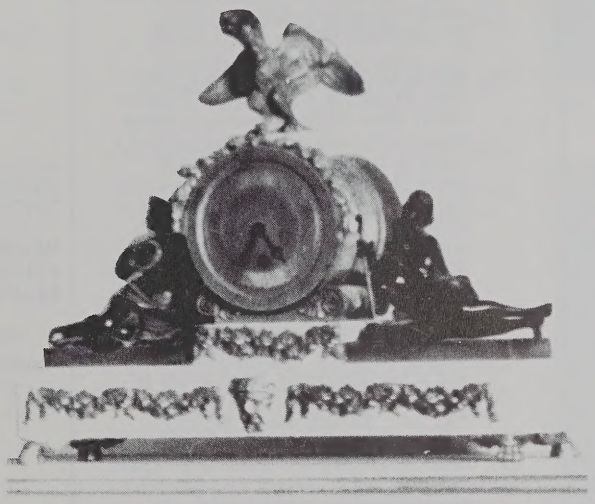
166. F and F

167. English 19th c

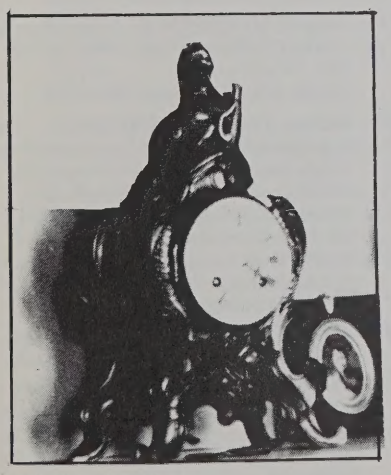
168. French 19th c



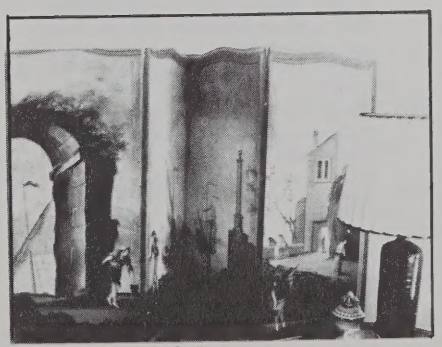
169. Pochon



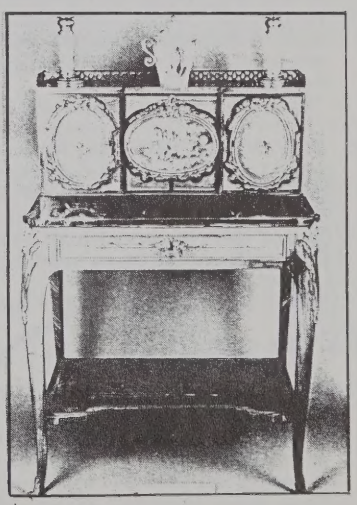
172. French 19th c



171. French 19th c



173. Dutch 18th c



174. French 18th c

OBJECTS OF ART

European, 20th Century

175. *Judaic Plaque.* White metal set with one ruby, 205 sapphires and 417 diamonds. Approx diam 19.1 cm. "Moses" at bottom. Moses on a throne holding the Ten Commandments, flanked by a menorah and the Eternal Flame. Figure of Moses is gilded.
80.192.1. Miami Beach, Fl. 8 Feb 80.

176. *Judaic Plaque.* White metal set with 17 rubies, 227 sapphires and 514 diamonds. Approx diam 19.1 cm. Title "Solomon's Judgment" at bottom. Solomon on a throne with pleading woman at his feet and a soldier about to hack a baby in half. Figures are partially gilded. Figures, throne, curtains, column and floral designs surrounding the scene are set with precious stones.
80.192.2. Miami Beach, Fl. 8 Feb 80.

Russian, 20th Century

177. **Karl FABERGE.** *Cup.* Nephrite jade. Approx h 15.2 cm. Hand carved beaker decorated on front and back with two inset silver plaques. One has the date 1914-15, and the full Fabrege name. The other has the Imperial Double Eagle upraised on it.
80.192.3. Miami Beach, Fl. 8 Feb 80.

178. *Box.* Jade, lapis, diamonds and 18kt gold. Lid of box is inset with a hand-carved Russian lapis in a floral design. Each flower is set with a diamond and the lapis is surrounded by a diamond design. Interior is a gold compact.
80.192.4. Miami Beach, Fl. 8 Feb 80.

SILVER

American, 19th Century

179. **SCHOFIELD.** *Sugar and Creamer,* ca 1890. Silver. Creamer h 7.6 cm. Matching melon-shape creamer and sugar. Wide spout creamer and double side-handle sugar rest on four splayed legs. Repousse Castle pattern.
*80.200.4a-b. Easton, Md. 7 Jul 80.

180. **TIFFANY STUDIOS.** *Tea Service,* ca 1840. Silver. Six-piece set including tea pot, water pot, sugar, creamer, waste bowl and tray. Fluting on lids, base of tea and water spouts and around tray border. Chased designs on upper bowl sections.
*80.211.9a-f. Larchmont, NY. 4 Jul 80.

English, 18th Century

181. **Paul de LAMERIE** (London). *Table Candelsticks (Four),* 1739. Silver. H 20.3 cm, wt 2.15 kg. George II on square bases with in curved angles, chased with strapwork and shells and applied with shells backed by crossed torches and foliage sprays on matted and scalework ground, the baluster stems chased with husk pendants, rising from chased knops, the shoulders capped by shells, the campana-shaped scones chased with curled leaves alternating with scrolls.
*80.196 a-d. New York, NY. 6 Jun 80.

182. *Georgian Salver.* Solid silver. Diam 25.4 cm. Fitted with a shaped and gadrooned border and supported on four scroll feet.
80.134.15. Sussex, England. 24 Jan 80.

183. *Georgian Salver.* Solid silver. Diam 30.5 cm. Cartouche engraved in center and applied Chippendale style border. Supported on four scroll shaped feet.
80.134.14. Sussex, England. 24 Jan 80.

184. *Georgian Waiter.* Solid silver. Diam 15.2 cm. Fitted with an applied, gadrooned border and supported on four scroll feet.
80.134.16. Sussex, England. 24 Jan 80.

English, 19th Century

185. **William BATEMAN.** *Coffee and Tea Service (Four Pieces),* ca1815. Silver. Coffee pot 20.3 x 16.5 x 13.3 cm, Tea pot 8.8 x 16.5 cm. Boat-shaped coffee pot with chased goose neck spout, flanged shoulders, and a Griffin crest. Hinged cover with mushroom-shaped finial. Squared high handles have serpent finials and foliated chasing. Rests on a platform with four ball feet. Matching teapot has ebony handle and finial. Footed creamer, with open spout and serpent handle. Footed open sugar basin has double serpent side handles.
*80.200.2a-d. Easton, Md. 7 Jul 80.

186. **Maker G. W. F.** *Dessert Sets (Two),* 1826. Silver gilt. Hallmarked: "London 1826". Bears a crest depicting a seated female with both arms raised holding a vessel in her right hand, a twig or feather in her left, above a Chevronned bar. Each set contains one dessert size knife, fork and spoon in Old English pattern with single thread border.
80.134.23a-f. Sussex, England. 24 Jan 80.

187. **MAPPIN AND WEBB.** *Epergne,* ca 1870. Silver. 48.2 x 21.6 cm. Rusticated trunk with grape, leaf and overall vine and scroll decoration. Bowl at top is missing.
*80.200.5. Easton, Md. 7 Jul 80.

188. *Base of A Cruet Set.* Solid silver. Diam 10.2 cm. Hallmarked: "London". Trefoil shape on three ball feet, fitted with an open, scroll shaped handle.
80.134.19. Sussex, England. 24 Jan 80.

189. *Sugar Basins (Four).* Solid silver. Approx diam each 10.2 cm. Each fitted with a rimmed foot. One has an embossed design with a silvergilt interior. One is plain Georgian. The third is plain Victorian and the fourth has a fluted design.
80.13417a-d. Sussex, England. 24 Jan 80.

190. *Teaspoons (Three).* Solid silver. Hallmarked: "London 1860". Fiddle and thread patterned.
80.134.24 a-c. Sussex, England. 24 Jan 80.

191. *Tray.* Solid silver. 67.3 x 41.9 cm. Oval-shape with typical Victorian scroll and shell flat chasing. Cartouche is in center. Twin half loop handles and a horizontally reeded border. Flat bottomed base.
80.134.13. Sussex, England. 24 Jan 80.

European, 20th Century

192. *Cigarette Box.* Solid silver and cedar. 17.8 x 12.7 x 5.1 cm. Inscribed with the family crest and the date: "1938". Rectangular shape with a hinged, slightly domed lid. Lined with cedar wood in two compartments.
80.134.18. Sussex, England. 24 Jan 80.

193. *Ink Stand.* Solid silver. Modern design. Rectangular shape with twin recesses for square glass inkwells and pen recesses at front. Supported on four cast claw shaped feet.
80.134.20. Sussex, England. 24 Jan 80.

ANTIQUITIES

GREEK

Geometric Vessels

194. *Oinochoe,* late Geometric. Light clay. H 320 cm. Inv no 22257. Pitcher with trilobated mouth, cylindrical neck with two zones of black horizontal lines with storks and swastikas alternating. On the shoulders is a black serpentine line with white dots and black dots along the edge of the figure. On the body is a series of dark red fish with schematic roses between. Dark triangles radiate from the base. The handle has vertical lines with a series of horizontal lines above and below.
*80.209. Cerveteri, Italy. 22 Nov 79.

MISCELLANEOUS

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

American, 19th Century

195. **Daniel Williams HARMON** (1778-1845). *A journal of voyages and travels in the interiour of North America.* Flagg and Gould, Andover, Ma. 1820. pp 23,432. Front. and map. 8vo.
80.189.45. Cambridge, Ma. 1979.

196. **John E. HOLBROOK.** *Ichthyology of South Carolina.* 2nd ed., 1860. pp vii, 205. 29 col. pls. 4to.
80.189.119. Cambridge, Ma. 1979.

197. **William Hypolitus KEATING** (compiler). *Narrative of and expedition to the source of St. Peter's river, lake Winnepeek, lake of the Woods.* H.C. Carey and I. Lea, Philadelphia, 1824. Ils., 8vo. Compiled from the notes of Major S. H. Long, Messrs. Say, Keating, and Colhoun.
80.189.58. Cambridge, Ma. 1979.

198. **Joseph LEIDY.** *The ancient fauna of Nebraska, or A description of remains of extinct Mammalia and Chelonia from the Mauvaises Terres of Nebraska.* Washington, 1853. pp126. map and 26 pls.4 to. Smithsonian Contributions VI.
80.189.63. Cambridge, Ma. 1979.

199. **John M. LETTS.** *California illustrated: including A description of the Panama and Nicaragua routes.* New York, 1852. pp 224, 48 pls. 8vo.
80.189.67. Cambridge, Ma. 1979.

200. **Meriweather LEWIS** and William Clark. *History of the expedition to the sources of the Missouri, thence across the Rocky Mountains.* Bradford and Inskeep, Philadelphia, 1814. vols. 1-2, ils. 8vo. Prepared by Paul Allen.
80.189.69a-b. Cambridge, Ma. 1979.

201. **John Ohio PATTIE.** *The personal narrative of James O. Pattie of Kentucky.* Cincinnati, 1833 pp 300, 5pls. 8vo. Ed by Timothy Flint.
80.189.79. Cambridge, Ma. 1979

202. **Zebulon Montgomery PIKE.** *An account of expeditions to the sources of the Mississippi, and through the western parts of Louisiana.* Philadelphia, 1810. pp 7,277, (66), 53,87, portrait, 5 maps, 5 tables. 8vo.
80.189.83. Cambridge, Ma. 1979.

203. **Alexander STARBUCK.** *History of the American whale-fishery from its earliest inception to the year 1876.* United States Commission of Fish and Fisheries, Washington, 1878. Report of the Commissioner for 1875-76. Appendix A pp 1-768. Table showing returns of whaling-vessels sailing from American ports pp 180-659. Chronological table.
80.189.103. Cambridge, Ma. 1979.

204. **Joseph THOMSON.** *Travels in the Atlas and southern Morocco.* New York, 1889. pp 18, 488. ils. 8vo.
80.189.105. Cambridge, Ma. 1979.

205. **Edward VISCHER.** *Pictoral of California: Landscape, trees and forest scenes. Grand features of California scenery, life, traffic and customs.* San Francisco, 1870. pp 132. 113 photographs. 4to.
80.189.107. Cambridge, Ma. 1979.

American, 20th Century

206. **Eadward MUYBRIDGE.** *The human figure in motion.* Dover Publications, Inc., New York, ca 1955. pp xvii, (1), 195 pls.
80.189.76. Cambridge, Ma. 1979.

207. **Charles Marion RUSSELL** (1864-1926). *Illustrated Letter to "Friend MacKay",* 1 Sep 1913. Text in ink, drawing in watercolor. Approx 21.6 x 29.8 cm. Two pages, the first showing a cowboy on a bronco with other cowboys sitting on and standing near a wooden fence in the background. The opposite page has a saddled, riderless, galloping horse and a fallen steer. Both pages also contain handwritten text.
*80.197. Helena, Mt. 1979.

208. **Josiah Dwight WHITNEY.** *Miscellaneous scrapbook California survey, etc.* 1918.
80.189.112. Cambridge, Ma.1979.

Belgian, 19th Century

209. **P. J. van BENEDEN.** *Description des ossements fossiles des evirons d'Anvers.* Brussels, 1877-85. vol 5. Text and atlas missing.
80.189.131. Cambridge, Ma. 1979.

Dutch, 18th Century

210. **Stepan Petrovich KRASHENINNIKOV.** *Histoire et description du Kamtchatka.* Marc Michele Ray, Amsterdam, 1770. vols. 1-2, 2 maps 7 pls. 16mo. Translated from the Russian.
80.189.61a-b. Cambridge, Ma. 1979.

211. **Jean Baptiste LABAT.** *Nieuwe reizen naar Franse eilanden van America.* Amsterdam, 1725. Vols 1-4. Maps, charts, plates. 8vo. Introduction in Dutch by W.C. Dyks. Bound in 2 volumes.
80.189.62a-b. Cambridge, Ma. 1979.

English, 18th Century

212. **Stepan Petrovich KRASHENINNIKOV.** *The history of Kamtschatka and the Kurilski Islands, with the countries adjacent.* T. Jeffreys, Glocester, 1764. pp(5), 280, (8). 5pls. map. 4to. Translated into English by James Grieve.
80.189.122. Cambridge, Ma. 1979.

213. **Mungo PARK.** *Travels in the interior districts of Africa.* London, 1799. Ed 2, pp 28, 372, 92, 9pls. 4 to. With an appendix containing geographical illustrations of Africa by Major Rennell.
80.189.77. Cambridge, Ma. 1979.

214. **Sydney PARKINSON.** *A journal of A voyage to the South Seas, in His Maesty's Ship The Endeavour.* London, 1773. pp 23, 212 (2), portrait, 27pls. 4 to.
80.189.78. Cambridge, Ma. 1979.

215. **Arthur PHILLIP.** *The voyage of Governor Phillip to Botany bay with an account of the establishment of the colonies of Port Jackson and Norfolk Island.* London, 1789. pp6, (2), 8, (12), 10, 298, 74. Front. 54pls.
80.189.82. Cambridge, Ma. 1979.

216. **Nathaniel PORTLOCK.** *A voyage round the world; but more particularly to the northwest coast of America.* London, 1789. pp 12, 384, 40. 20 maps. and pls. 4to.
80.189.85. Cambridge, Ma. 1979.

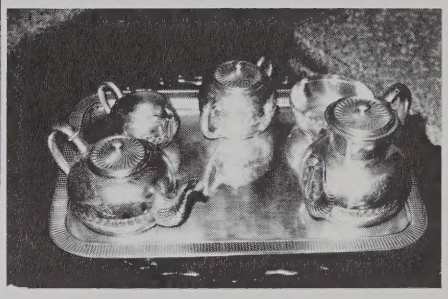
217. **Woodes ROGERS.** *A crusing voyage round the world: begun in 1708, and finished in 1711.* London, 1718. Ed 2 pp (20), 428, 57, (7), 4 maps. 8vo.
80.189.87. Cambridge, Ma. 1979.

218. **George SHAW** and Frederick P. Nodder. *The naturalist's miscellany.* London, (1789-), 1790-(1806). vols 1-17, color pls. 8vo.
80.189.98 a-q. Cambridge, Ma. 1979.

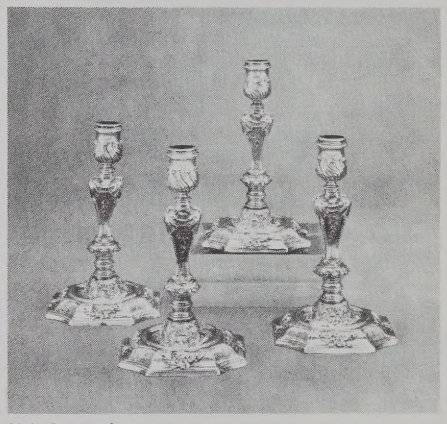
219. **George SHELVOCKE.** *A voyage round the world by way of the Great South Sea, performed in the years 1719, 20, 21, 22 in the Speedwell of London.* London, 1726. pp (6), 32, (4). 468. 4 pls, 1 map. 8vo.
80.189.99. Cambridge, Ma. 1979.

220. **Lazaro SPALLANZANI.** *Dissertations relative to the natural history of animals and vegetables, translated from the Italian of the Abbe Spallanzani (by Thomas Beddoes).* G. G. and J. Robinson, London, 1797. 2v. pls (fold.). 22 cm. A new edition.
80.189.124a-b. Cambridge, Ma. 1979.

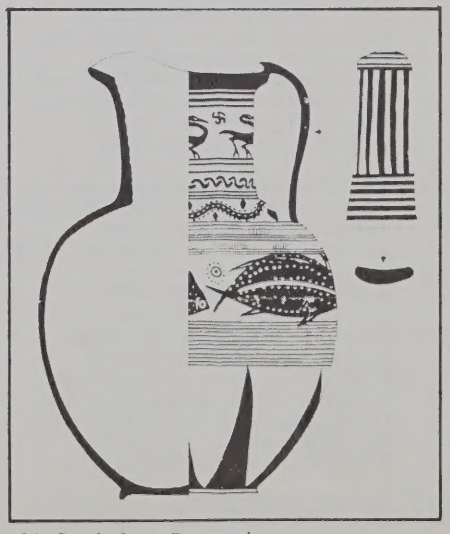
179. Schofield



180. Tiffany Studios



181. Lamerie



194. Greek, Late Geometric

221. **John WHITE.** *Journal of a voyage to New South Wales, with sixty-five plates of non-descript animals, birds, lizards, serpents, curious cones of trees.* London, 1790. pp (15), 299, (35). 4to.
80.189.111.Cambridge, Ma. 1979.

222. **James WILSON.** *A missionary voyage to the southern Pacific Ocean, performed in the years 1796, 1797, 1798, in the ship Duff commanded by Captain James Wilson.* London, 1799. pp (10), 100, 420, (12). ils. 4to.
80.189.115. Cambridge, Ma. 1979.

English, 19th Century

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French, 17th Century

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French, 18th Century

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French, 19th Century

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266. *Coins (Fifty).* Silver. Inv nos 24436-85. Bearing the heads of various prominent Romans.
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English, 20th Century

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Italian, 18th Century

269. **Antonius STRADIVARIUS** (1644-1737). *Violin,* 1734. Maple and spruce. L 358 mm. Bears the label: "Antonius Stradivarius, Cremona, 1734". Ref.: Violin Iconography of Antonio Stradivari 1644-1737, Herbert K. Goodkind, Larchmont, NY (Herbert K. Goodkind) 1972. Back cut from one piece on the partial slab with faint horizontal flames. Sides and scroll of similar maple are cut on the quarter. Table is cut from two pieces of spruce. Medium golden-brown varnish. Pearls are inserted at the end of the tuning pegs.
*80.203.1. Cambridge, Ma. 13 May 80.

269. Stradivarius

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French Police Recover Italian Museum Collection

A large part of the treasure of ancient coins and gold jewelry stolen from the Archaeological Museum in Naples, Italy in February 1977 (IFAR no 77.204) has been recovered by French police. A hoard of 3333 Roman Republican and Imperial Coins and small objects, all from the Naples robbery, was seized from a man identified as Walter Guarini, an Italian physical education teacher, who aroused suspicion when he checked into a Paris hotel with a suitcase weighing 88 pounds.

According to French authorities, Guarini came to Paris in order to meet an unidentified Italian professor of archaeology and show him the coins.

Guarini claims he bought the coins from an unknown man, but Italian police say they have established his role in the Naples robbery. He is being held pending extradition.

6338 coins were stolen in the 1977 Naples theft; the remainder have not been recovered.

Cuzco School, 18th century

Other Recoveries

A portfolio of Ansel Adams photographs reported missing in the May 1980 *Stolen Art Alert* (nos 17-32, IFAR no 80.93.1-16), has been found.

*

The Peruvian government has confirmed that two paintings sold in the Sotheby Parke Bernet sale of colonial paintings on May 9 were stolen in December 1978 from the Church of St. John Lateran in the village of Juli (Puno province), Peru. The works, lots 90 and 91 in the sale, depict the Virgin of the Rosary of Pomata.

Carlos Vizquerra, Consul General of Peru, confirms that Peru has made a formal request through the State Department for recovery of the paintings. Vizquerra says that the paintings were recognized by officials of the National Museum of History and Culture, who received the sale catalogue prior to the sale. He further states that the Peruvian government is prepared to compensate the buyers of the paintings for the prices they paid for them ($5000 and $7000 respectively).

According to Vizquerra, Peru is also preparing papers to show that fourteen other paintings in the sale were stolen from Peruvian churches.

Peruvian School, 18th century